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HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

SPOHR.

MASS IN C

TWO SHILLINGS.

LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

OLD IRELAND

A Collection of Ancient Irish Melodies

THE WORDS WRITTEN BY THE

AUTHOR OF "JOHN HALIFAX, GENTLEMAN"

THE SYMPHONIES AND ACCOMPANIMENTS BY

BERTHOLD TOURS.

Price Two Shillings and Sixpence.

CONTENTS.

THE "ROYAL IRISH" AT TEL-EL-KEBIR.
OLD FRIENDS.
KATHLEEN ASTHORE.

MY HOME RULER.
O MARY, THY LAUGH WAS SWEET.
THE HIGH-BORN ORPHAN.

PREFACE.

SOME years ago I found, among the Petrie Collection, many rare and beautiful Irish airs, to which from time to time I wrote words. The result is the present publication.

M. Berthold Tours has, in his symphonies and accompaniments, done exactly what should be done with national remedies—namely, as little as possible. For such music, simplicity is the truest art.

Being myself an Irishwoman, my work has been a work of love; hoping to sing—not sermonise—into the English heart a tenderer feeling towards Old Ireland. I prefer to dwell, not on the faults, but the virtues of my people; their domestic purity, their strong affections, their innate loyalty, courage, and fidelity; also, last, not least, their indomitable *gaiété de cœur*, which implies neither hardness, shallowness, nor selfishness of heart, yet enables the Celtic nature to tide over trouble in a way which the more sombre Saxon can hardly understand. If I can do this, I shall go on singing. Thus taking up Thomas Moore's harp, I may lay it down, as he did, with his own farewell words—

I was but as the wind passing heedlessly over,
And all the wild sweetness I waked was thine own.

THE AUTHOR OF "JOHN HALIFAX, GENTLEMAN."

LONDON · NOVELLO, EWER AND CO.

83496

MASS

FOR FIVE SOLO VOICES AND DOUBLE CHOIR

COMPOSED BY

LOUIS SPOHR

OP. 54.

Ent. Sta. Hall.

Price Two Shillings.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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DIRECTION FOR PERFORMANCE.

As the effect of pure vocal music depends principally upon a comparatively equal division of the voices, I beg to request, in regard to this work particularly, that the five parts in each chorus be made exactly equal, if not in number, at least in force, of voices. The small chorus I wish to consist of the softest voices, and to be only one-third as strong as the great chorus—*i.e.*, if the great chorus consists of forty-five voices, the small one is only to have fifteen voices, of which five voices would have to sing also the solo parts. Should all the singers together comprise not more than thirty or thirty-five voices, then the whole of the small chorus may be sung by five solo voices.

Further, I request that the metronome marks (after Mälzel), as well as the signs *p* and *f*, be very strictly observed, and that the Mass be sung without any accompaniment, as soon as the choir is practised enough to do without the help of the pianoforte.

LOUIS SPOHR.

A
TUTTI. dolce

Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son,

TUTTI. dolce

e-le - i - son,

TUTTI. dolce

Ky-ri-e e-le-i - son,

TUTTI. dolce

Ky-ri-e e-le-i-son, e-le - i - son,

TUTTI. dolce

Ky - ri - e e-le-i - son,

dim. p **A** *dolce*

- le - - i - son, Ky-rie ele-i-

dim. p

- le - - i - son,

dim. p *dolce*

-le-i - son, e - le - i - son, Ky-rie -

dim. p *dolce*

- le - - i - son, Ky-rie ele-i-

dim. p *dolce*

-le-i - son, e - le - i - son, Ky - ri -

dim. p *dolce* *dolce*

SOLO. f dim.
Ky - ri - e e - le - i -

SOLO. f dim.
Ky - ri - e e - le - i -

SOLO. f dim.
Ky - ri - e e - le - i -

SOLO. f dim.
Ky - ri - e e - le - i -

SOLO. f dim.
Ky - ri - e

- son, Ky - ri - e e - le - i - son, e - le - i - son,

dolce
e - le - i - son,

e - le - i - son, e - le - i - son,

- son, e - le - i - son, e - le - i - son,

- e e - le - i - son, e - le - i - son,

f dim.

- son, Ky-ri - e e-le - i - son.
 - son, Ky-ri - e e-le - i - son, e - le-i - son.
 - son, Ky-ri - e e-le - i - son, e - le-i - son.
 - son, Ky-ri - e e-le - i - son, e - le-i - son.
 Ky-ri-e e - le-i - son.

e - le-i - son.
 e - le-i - son.
 e - le-i - son.
 e - le-i - son.
 Ky-ri-e e - le - i - son.

p f dim. p
 p f dim. p TUTTI. pp
 p f dim. p TUTTI. pp
 p f dim. p TUTTI. pp
 p f dim. p TUTTI. pp
 p f dim. p
 p f dim. pp

B *Allegro moderato.* ♩ = 104. *mezza voce*

I DUE CORI.

Chris - - - te e - le - -

mezza voce

Chris - te e - le - - - i - son, e - - - le - i -

B *Allegro moderato.* ♩ = 104. *mezza voce*

CRESC.

- i - son, e - - - le - i - son, e - - - le - i -

- son, e - - - le - i - son,

mf *CRESC.*

Chris - - te e - le - -

mezza voce *CRESC.*

Chris - - te e - le - - i - son, e - - - le - i -

mf *CRESC.*

f *dim.*
 -son, e - le - i - son,
f_{o.} *dim.*
 Chris - te e - le - i - son, e - le - i -
mf
 Chris -
f *dim.*
 i - son, e - le - i -
f *dim.*
 -son, e - le - i - son, e - le - i -
f *dim.*

p *CRSC.*
 -son, e
p *CRSC.*
 -te e - le
p *CRSC.*
 -son, e - le - i - son,
p *f_{o.}*
 -son,
p *CRSC.*
 Chris -
C

f

Chris - - - te e - le - - - i -

f

- le - - - i - son,

f

- i - son, e - - -

f

e - - - le - - - i - son, Chris - -

- te e - le - - - i - son, e - le - - i - -

dim. *D_p* *CRSC.*

- son, e - - le - i - son, e - le - i - son, Chris - - te e -

dim. *p* *CRSC.*

- le - - i - son, e - le - i - son, e - le - -

dim. *p* *CRSC.*

- te e - le - i - son, e - le - i - son, e - - - le -

- son, Chris - - te e -

dim. *D* *p* *CRSC.*

Musical score for the vocal and piano parts of the "Gloria" by Franz Schubert. The score is in B-flat major and 4/4 time. It features five vocal staves and a piano accompaniment. The lyrics are "le-i-son, e-le-i-son". The music includes dynamic markings such as *cresc.* and *ff*. The piano part consists of a left hand playing chords and a right hand playing a melodic line. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The score is divided into two systems, with the first system containing the first four vocal staves and the piano part, and the second system containing the fifth vocal staff and the piano part.

E Andante. ♩ = 84.

TUTTI. *p* *cresc.* *dim.*
Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

E

E Andante. ♩ = 84.

pp *p* *cresc.* *dim.*

e - le - i - son, Ky-ri-e e - le - i -
 e - le - i - son, Ky-ri-e e - le - i -
 e - le - i - son,
 e - le - i - son, Ky-ri-e e - le - i -
 e - le - i - son. Ky-ri-e e - le - i -

Ky-ri-e e - le - i - son,
 Ky-ri-e e - le - i - son,
 Ky-ri-e e - le - i - son,
 Ky-ri-e e - le - i - son,
 Ky-ri-e e - le - i - son, Ky-ri-e e - le - i

f p cresc. f dim.
 f p p f dim.

- son, *p* e - le - i - son, *pp* e - le - i - son.
 - son, *p* e - le - i - son, *pp* e - le - i - son.
 e - le - i - son, *p* e - le - i - son, *pp*
 - son, *p* e - le - i - son, *pp* e - le - i - son.
 - son, *p* Ky - ri - e e - le - i - son, *pp*
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
 - son, *p* e - le - i - son, *pp* e - le - i son.
f. *dim.* *p* *pp*

GLORIA.

Allegro vivace. ♩ = 132.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

PIANO.

f
Glo-ri-a in ex-cel-sis De-o,

f
Glo-ri-a in ex-cel-sis De-o,

f
Glo-ri-a in ex-cel-sis De-o,

f
Glo-ri-a in ex-cel-sis De-o,

f
Glo-ri-a in ex-cel-sis De-o, glo-ri-a

f
Allegro vivace. ♩ = 132.

glo-ri-a, glo-ri-a in ex-

glo-ri-a in ex-cel - sis, glo-ri-a in ex-

glo-ri-a in ex-cel - sis, glo-ri-a in ex-

glo-ri-a in ex-cel - sis De-o, glo-ri-a in ex-

in ex-cel - sis De - o, glo-ri-a, glo-ri-a in ex-

TUTTI. A f
Glo-ri-a in ex-

TUTTI. f
Glo-ri-a in ex-

TUTTI. f
Glo-ri-a in ex-

TUTTI. f
Glo-ri-a in ex-

TUTTI. f
Glo -

dim. p A
- cel - sis De - o, in ex - cel - sis De - o,

dim. p
- cel - sis De - o, in ex - cel - sis De - o,

dim. p
- cel - sis De - o, in ex - cel - sis De - o,

dim. p
- celsis, in ex - cel - sis De - o,

dim. p
- cel - sis De - o,

dim. p A f
- cel - sis De - o,

- cel - sis De - o, **B**
 - cel - sis De - o,
 - cel - sis De - o,
 - cel - sis De - o, *mezza voce*
 et interra *p*
 - ri-a in ex-celsis De - o, et in
 glori-a in ex-cel - sis De - o, **B**
 glori-a in ex-cel - sis De - o,
 glori-a in ex-cel - sis De - o,
 glori-a in ex-cel - sis De - o,
 glori-a in ex-cel - sis De - o,
 glo - ri-a in ex-cel-sis De - o,
f *mf* **B**

mezza voce

et in terra pax — ho - mi - ni - bus bo-næ

mezza voce

et in terra pax ho - mi - - ni - bus bonæ vo - lun -

pax ho - mi - - ni - bus bo - - næ vo - lun -

ter - - ra pax ho - mi-nibus bonæ vo - - lun - - ta -

C

volun-ta - - tis.

- ta - - - tis.

- ta - - - tis.

- - - - - tis.

C **f**

Laudamus te, benedi - cimus te, ado-ramus te, glorifi-camus

Laudamus te, benedi - cimus te, ado-ramus te, glorifi-camus

Laudamus te, benedi - cimus te, ado-ramus te, glorifi-camus

Lauda-mus te, bene-di - cimus te, ado-ra-mus te, glorifi-ca-mus

f

Ado-ra-mus te, glorifi-camus

C **f**

dolce *cresc.* *f*
 Gra - ti-as a - gi-mus ti - bi prop-ter magnam glo - ri-am.

dolce *cresc.* *f*
 Gra - ti-as a - gi-mus ti - bi prop-ter magnam glo - ri-am.

dolce *cresc.* *f*
 Gra - ti-as a-gimus ti - bi prop-ter magnam glo - ri-am.

dolce *cresc.* *f*
 Gra - ti-as a - gi - - mus ti-bi prop-ter magnam glo - ri-am.

te.

te.

te.

te.

te.

dolce *cresc.* *f*

D

p *pp* *mf* *dim.*

Do-mi-ne De-us, Rex coe - les-tis, Do-mi-ne De - us, Pa-ter om-

p *pp* *mf* *dim.*

Do-mi-ne De-us, Rex coe - les-tis, Do-mi-ne De - us, Pa-ter om-

p *pp* *mf* *dim.*

Do-mi-ne De-us, Rex coe - les-tis, Do-mi-ne De - us, Pa-ter om-

p *pp* *mf* *dim.*

Do-mi-ne De-us, Rex coe - les-tis, Do-mi-ne De - us, Pa-ter om-

D

D

p *pp* *mf* *dim.*

dolce
E
Gra-

-ni-potens.

dolce
Gra-
dolce
Gra-
dolce
Gra-

-ni-potens.

f
E
Lauda-mus te, benedi-cimus te, adoramus te, glorifi-camus te.

f
Lauda-mus te, benedi-cimus te, adoramus te, glorifi-camus te. *tacet.*

f
Lauda-mus te, benedi-cimus te, adoramus te, glorifi-camus te. *Maggine*

f
Lauda-mus te, benedi-cimus te, adora-mus te, glorifi-ca-mus te. *Coro*

f
Adora-mus te, glorifi-camus te.

f
E
dolce

ti-as a-gimus, ti-bi propter magnam, glo-riam, propter magnam

ti-as a-gimus, ti-bi propter magnam, glo-riam, mag-nam

ti-as a-gimus, ti-bi propter magnam, glo-riam, mag-nam

ti-as a-gimus, ti-bi propter magnam, glo-riam, mag-nam

glo-ri-am, gra-ti-as a-gimus, ti-bi propter magnam

glo-ri-am, gra-ti-as a-gimus, ti-bi propter magnam

glo-ri-am, gra-ti-as a-gimus, ti-bi propter magnam

glo-ri-am, gra-ti-as a-gimus, ti-bi propter magnam

f *Fp* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

f *p* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

f *p* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

f *p* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

mf *dim.* *p* *dim.* *pp*
 De-us Pa-ter om - ni - po - tens, Pa - ter om -

mf *dim.* *p* *dim.* *pp*
 De-us Pa-ter om - ni - po - tens, Pa - ter om - ni -

mf *dim.* *p* *dim.* *pp*
 De-us Pa-ter om - ni - po - tens, Pa - ter om -

mf *dim.* *p* *dim.* *pp*
 De-us Pa-ter om - ni - po - tens, Pa - ter om -

G

- ni-po-tens.

- po - tens.

- ni-po-tens.

- po - tens.

G *f*

Lau - da - mus te, a - do - ra - mus

f

Lau - da - mus te, a - do - ra - mus

f

Benedi - cimus te, glori-fi-ca - mus

f

Lauda-mus te, a-dora - mus te!

f

Lau - - - da - - - mus

G *f*

- cel - sis - De - o,
 - cel - sis - De - o,
 - cel - sis - De - o, glo - ri - a
 - cel - sis De - o, glo - ri - a in ex - cel -
 - cel - sis De - o, glo - ri - a in ex - cel - sis

glo - ri - a, glo - ri - a in ex - cel - sis De - o,
 glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - o,
 in ex - cel - sis, glo - ri - a in ex - cel - sis De - o,
 - sis De - o, glo - ri - a, glo - ri - a in ex - cel - sis De - o,
 De - o, glo - ri - a, glo - ri - a in ex - cel - sis De - o,
 De - o, glo - ri - a, glo - ri - a in ex - cel - sis De - o,

glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-

glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-

glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-

glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-

glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o,

- cel-sis De-o, glo-ri-a in ex-cel-sis De- *dim.*

- cel-sis De-o, glo-ri-a in ex-cel-sis De- *dim.*

- cel-sis De-o, glo-ri-a in ex-cel-sis De- *dim.*

- cel-sis De-o, glo-ri-a in ex-cel-sis De- *dim.*

glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De- *dim.*

CORO MINORE.

poco a poco rit.

- o. Lau-da-mus te, be-nedi - cimus te, a-do-ra-mus te, glo-ri-fi - ca - mus

- o. Lau-da - mus te, a-do-ra - mus te,

- o. Lau - da - mus - te, a - do - ra - mus -

- o. Lau - da - mus - te, a - do - ra - mus -

CORO MINORE.

- o. Lau - da - mus

di - mi - nu - en - da

te, bene-di - cimus te! *dim.*

a-do-ra - mus te, glo-ri - fi - ca - mus te!

di - mi - nu - en - da

te, lau - da - mus te, lau - da - mus te!

di - mi - nu - en - da

te, lau - da - mus, lau - da - mus, glo-ri - fi - ca - mus te!

di - mi - nu - en - da

te, lau - da - mus te!

di - mi - nu - en - da

tol-lis pec - ca - ta mundi, *pp* Mi-se - re - re, *f* mi - sere - re

tol-lis pec ca - ta mundi, *pp* Mi-se - re - re, *f* mi - sere - re

- ca - ta mun - di, *pp* Mi-se - re - re, *f* mi - sere - re

- ca - ta mun - di, *pp* *cresc.* re, *f* mi - sere - re no -

dim. *pp* *f*
no - bis, Susci - pe depreca - ti - o - nem nostram. Qui

dim. *pp* *f*
no - bis, Sus - cipe depreca - ti - o - nem nostram. Qui

dim. *pp* *f*
no - bis, Sus - cipe depreca - ti - o - nem nostram. Qui

dim. *pp* *f*
- bis, Susci - pe depreca - ti - o - nem nostram. Qui

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

qui sedes ad dexteram Pa-tris, mi-se-re-re no-bis, mi-se-re-re

qui sedes ad dexteram Pa-tris, mi-se-re-re no-bis, mi-se-re-re

qui sedes ad dexteram Pa-tris, mi-se-re-re no-bis, mi-se-re-re

qui sedes ad dexteram Pa-tris, mi-se-re-re no-bis, mi-se-re-re

pp **M** *Allegro.* ♩ = 120.

- re - re - no - bis

pp

- re - re no - bis.

pp

- re - re no - bis.

pp

- re - re no - bis.

M

p cresc.

Quoniam tu

pp cresc.

Quoniam tu so - lus

pp cresc.

Quoniam tu so - lus sanc - tus, tu

M *Allegro.* ♩ = 120.

pp

pp

p cresc.

pp

Quoniam tu so-lus sanc - tus, tu so-lus Dominus,

Quoniam tu sanc - tus, so - lus Do - - - minus,

so - lus sanc - tus, tu so-lus Dominus,

sanc - tus, tu so-lus sanc - tus, tu so-lus Dominus,

so - lus sanc - tus, tu so-lus Do - - - minus,

scen - da

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f *dolce* *pp*

System 1:

Vocal 1: *N p* Cum sancto spi - ri - tu, cum sancto spi - ri - tu in glo - ri - a *cresc.* *f* De - i, in

Vocal 2: *p* Cum sancto spi - ri - tu, cum sancto spi - ri - tu in glo - ri - a *cresc.* *f* De - i, in

Vocal 3: *p* Cum sancto spi - ri - tu, cum sancto spi - ri - tu in glo - ri - a *cresc.* *f* De - i, in

Vocal 4: *p* Cum sancto spi - ri - tu, cum sancto spi - ri - tu in glo - ri - a *cresc.* *f* De - i, in

Piano: *cresc.* *f* In glo - ri - a De - i, in

System 2:

Vocal 1: *N* In *f*

Vocal 2: In *f*

Vocal 3: In *f*

Vocal 4: In *f*

Piano: In *f*

System 3:

Piano: *N p* *cresc.* *f*

glo-ri-a De-i Pa-tris. A-men. *p* 0

glo-ri-a De-i Pa-tris. A-men. *p*

glo-ri-a De-i Pa-tris. A-men. *p*

glo-ri-a De-i Pa-tris. A-men. *p*

glo-ri-a De-i Pa-tris. A-men. *p* *f* In glo-ri-a De-i

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp* 0

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp*

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp*

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp*

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp* *f* In glo-ri-a De-i

p *pp* *f* 0

col Coro Maggiore.

First system of musical notation, measures 1-5. The system includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts enter in measure 4 with the lyrics "In glo-ri-a De-i Pa-tris, in...". The piano accompaniment provides harmonic support throughout the system.

In glo-ri-a De-i Pa-tris, in...

Pa-tris, in glo-ri-a De-i Patris, A - - - - men,

Second system of musical notation, measures 6-10. The system includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts continue the melody with the lyrics "In glo-ri-a De-i Pa-tris, in glo-ri-a De-i". The piano accompaniment continues with harmonic support.

In glo-ri-a De-i Pa-tris, in glo-ri-a De-i

glo-ri-a De-i Pa-tris, A - - - - -

A - - - - - men, A - - - - -

f

In glo-ri-a De-i Pa-tris, in glo-ri-a De-i Patris, A -

f In

Pa-tris, A - men,

- men, A - men, A - men, A -

- men, A - men, A

P

- men, A -

glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, A -

in glo-ri-a De-i

- men,

- men,

P

men, A -

men, A -

Pa - tris, in glo-ri-a De-i Pa-tris, A -

in glo-ri-a De-i Pa - tris, in

men, in glo-ri-a De-i

men, A -

men, A -

glo-ri-a De - i, A -

in glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris, A -

[illegible]

- men, A - - men, in
 A - men, A - - men,
 - - men, in glo-ri-a
 - - men, A - - men, in glo-ri-a De-i Pa - tris,
 - - men, in glo-ri-a De-i Pa - tris, A - -
 in glo-ri-a De-i Pa - tris, A - -

glo-ri-a De-i Pa - tris, A - men, A - men, in
in glo-ri-a De-i Pa - tris, A - men, A -
De-i Pa - tris, A - men, A -
A - men, A - men, A -
- men, A - men, in glo-ri-a
glo-ri-a De-i Pa - tris, A - men, A - men,
in glo-ri-a De-i Pa - tris, A - men,
De-i Pa - tris, A - men,
A - men, A - men,
- men, A - men,
R

glo-ri-a De-i Pa-tris A-men, A-men,

- men, A-men,

- men, A-men,

- men, A-men,

De-i Pa-tris, A-men, A-men,

pp in glo-ri-a De-i

pp A-

pp A-

pp A-

pp in glo-ri-a De-i

pp

S *p*
A-men, A - - - men, A -

p *CRISC.*
A-men, A - - - men, in glo-ri-a

p
A - - - - men, A -

p
A-men, A - - - - men, A -

S
Pa - tris, A - men, A - - - men, A -

- - - - men, A - - - men,

CRISC.
- - - men, A - men, A - - - men, in glo-ri-a

- - - men, A - men, A - - - men, A -

Pa - tris, A - men, A - - - men, A -

S *p*

The musical score is arranged in three systems, each containing five staves. The first four staves of each system are vocal parts, and the fifth staff is the piano accompaniment. The vocal parts are written in treble and bass clefs, while the piano part is in grand staff (treble and bass clefs).

System 1:

- Staff 1: Treble clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men.
- Staff 2: Bass clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: in glo-ri-a De - i, A - men.
- Staff 3: Treble clef, vocal line. Dynamics: *dim.*, *p*. Lyrics: De - i, A - men.
- Staff 4: Bass clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men, A - men.
- Staff 5: Grand staff, piano accompaniment. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men.

System 2:

- Staff 1: Treble clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men.
- Staff 2: Bass clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: in glo-ri-a De - i, A - men.
- Staff 3: Treble clef, vocal line. Dynamics: *dim.*, *p*. Lyrics: De - i, A - men.
- Staff 4: Bass clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men, A - men.
- Staff 5: Grand staff, piano accompaniment. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men.

System 3:

- Staff 1: Treble clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men.
- Staff 2: Bass clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: in glo-ri-a De - i, A - men.
- Staff 3: Treble clef, vocal line. Dynamics: *dim.*, *p*. Lyrics: De - i, A - men.
- Staff 4: Bass clef, vocal line. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men, A - men.
- Staff 5: Grand staff, piano accompaniment. Dynamics: *cresc.*, *dim.*, *p*. Lyrics: men.

CREDO.

Allegro. ♩ = 116.

SOPRANO I. *f* Cre-do in u-num De - - um, Pa - trem

SOPRANO II. *f* Cre-do in u-num De - - um, Pa - trem

ALTO. *f* Cre-do in u-num De - - um, Pa-trem

TENOR. *f* Cre-do in u-num De - - um, Pa-trem

BASS. *f* Cre-do in u-num De - - um, Pa-trem

SOPRANO I. *mezza voce* Cre-do, Cre-do,

SOPRANO II. *mezza voce* Cre-do, Cre-do,

ALTO. *mezza voce* Cre-do, Cre-do,

TENOR. *mezza voce* Cre-do, Cre-do,

BASS. *mezza voce* Cre-do, Cre-do,

Allegro. ♩ = 116.

PIANO. *f* *mf* *f*

om - ni - po - ten - tem, fac - to - rem coe-li et

om - ni - po - ten - tem, fac - to - rem coe-li et

om - ni - po - ten - tem, fac - to - rem coe-li et

om - ni - po - ten - tem, fac - to - rem coe-li et

om - ni - po - ten - tem, fac - to - rem coe-li et

Cre-do, Cre - do,

Cre-do, Cre - do,

Cre-do, Cre - do,

Cre-do, Cre - do,

Cre - do,

Cre-do, Cre - do,

ter - - ræ, vi - si - bi - li - um om - ni - um et in - -

ter - - ræ, et in - -

ter - - ræ, vi - si - bi - li - um om - ni - um et in - -

ter - - ræ, vi - si - bi - li - um om - ni - um et in - -

ter - - ræ, vi - si - bi - li - um om - ni - um et in - -

Cre-do, Cre-do.

Cre-do, Cre-do.

Cre-do, Cre-do.

Cre-do, Cre-do.

Cre-do, Cre-do.

mf

dim. **B** *f*

-vi - si - bi - li - um. Cre-do in u -

dim. *p* *CRISC.* *f*

-vi - si - bi - li - um. Cre-do in u - num Do - mi - num, in -

dim. *p* *CRISC.* *f*

-vi - si - bi - li - um. Cre-do in u - num Do - mi - num, Cre-do in

dim. *p* *CRISC.* *f*

-vi - si - bi - li - um. Cre-do in u - num Do - mi - num, Cre-do in

dim. *p* *CRISC.* *f*

-vi - si - bi - li - um. Cre-do in u - num Do -

B *f*

Cre-do in u -

p *CRISC.* *f*

Cre-do in u - num Do - mi - num, in -

p *CRISC.* *f*

Cre-do in u - num Do - mi - num, Cre-do in

p *CRISC.* *f*

Cre-do in u - num Do - mi - num, Cre-do in

p *CRISC.* *f*

Cre-do in u - num Do -

B *dim.* *p* *CRISC.* *f*

- num Do-mi - num Je - sum Chris -
 u - num Do - mi - num Je - sum Chris -
 u - num Do - mi - num Je - sum Chris -
 u - num Do - mi - num Je - sum Chris -
 - mi - num Je - sum Chris -

- num Do-mi - num Je - sum Chris - -tum,
 u - num Do - mi - num Je - sum Chris - -tum,
 u - num Do - mi - num Je - sum Chris - -tum,
 u - num Do - mi - num Je - sum Chris - -tum,
 - mi - num Je - sum Chris - -tum,

-tum, Fi-lium De-i u-ni-ge-ni-tum.
 -tum, Fi-lium De-i u-ni-ge-ni-tum.
 -tum, Fi-lium De-i u-ni-ge-ni-tum.
 -tum, Fi-lium De-i u-ni-ge-ni-tum.
 -tum, Fi-lium De-i u-ni-ge-ni-tum.

Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,
 Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,
 Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,
 Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,
 Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,
 Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

De-um de De-o, lu-men de

De-um de De-o, lu-men de

De-um de De-o, lu-men de

De-um de De-o, lu-men de

Cre-do, Cre-do,

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

lu-mine *pp* Cre-do, Cre - do, *D* *f* Cre-do, Cre-do,

lu-mine *pp* Cre-do, Cre - do, *f* Cre-do, Cre-do,

lu-mine *pp* Cre - do, *f* Credo, Cre-do,

lu-mine *pp* Cre-do, Cre - do, *f* Credo, Cre-do,

Cre - do, *pp* Cre - do, *f* Credo, Cre-do,

p *D* *f* *dim.* *f*
De-um ve-rum de De-o ve-ro ge - ni - tum non

p *f* *dim.*
De-um ve-rum de De-o ve-ro ge - ni - tum

p *f* *dim.* *f*
De-um ve-rum de De-o ve-ro ge - ni - tum non

p *f* *dim.* *f*
De-um ve-rum de De-o ve-ro ge - ni - tum non

p *f* *dim.* *f*
De-um ve-rum de De-o ve-ro ge - ni - tum non

pp *f*

factum, con sub-stan - ti - a-lem Pa-tri, per quem om-ni - a *dim.*

per quem om-ni-a *dim.*

factum, con substanti - a - - lem Pa-tri, per quem om-ni-a *dim.*

factum, con substanti - a - - lem Pa-tri, per quem om-ni - a *dim.*

factum, con substanti - a - - lem Pa-tri, per quem om-ni-a *dim.*

dim.

E

p Deum de De - o, lu - men de lu - mi -

p Deum de De - o, lu - men de lu - mi -

Deum de De - o, lu - men de

Deum de De - o, lu - men de

p Deum de De - o, lu - men de lu - mi -

E

f fac - ta sunt. Cre - do,

f fac - ta sunt. Cre - do,

f fac - ta sunt. Cre - do,

f fac - ta sunt. Cre - do,

f fac - ta sunt. Cre - do,

E

p *f* *mf*

ne. Cre - do.

ne. Cre - do.

lu - mi - ne. Cre - do.

lu - mi - ne. Cre - do.

ne. Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

f *p*

The musical score is for a choir and piano. It consists of five vocal staves and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The vocal parts enter with a half note rest, followed by a half note G4 (soprano), F4 (alto), E4 (tenor), and D4 (bass). The lyrics are 'ne. Cre - do.' The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

F *Larghetto.* ♩ = 76.

SOLO. mezza voce

Qui prop-ter nos ho-mi-nes, et propter nos - tram sa -

SOLO. mezza voce

Qui prop - ter nos_ ho - mi-nes, et propter

F *Larghetto.* ♩ = 76.

mf

- lu-tem, descendit de coe - lis, et in-car - na-tus est de spi-ri-tu

nos-tram sa - lu - tem, descen-dit de coe - lis, et in - car -

sancto, ex Ma - ri - a Vir - gi - ne, et Ho - mo fac - tus est, et Ho - mo

- na - tus est de spi - ri - tu sancto, ex Ma - ri - a Vir - gi - ne, et Ho - mo

pp SOLO. Cru - ci - fix - us

pp

G *pp SOLO. cresc.* Cru - ci - fix - us

fac - tus est. *pp* Cru - ci - fix - us e - ti - am pro *cresc.*

pp SOLO. Cru - ci - fix - us e - ti - am pro no - bis, pro *cresc.*

fac - tus est.

cresc. e - ti - am pro no - bis, Cru - ci - fix - us e - ti -

G *cresc.*

e - ti - am pro no - bis, passus, pas - sus sub Pon - ti - o Pi -
 no - bis, pas - sus sub Pon - ti - o Pi - la - to
 no - bis, pas - sus sub Pon - ti - o Pi - la - to, sub Pon - ti -
 Cru - ci - fixus e - ti - am pro no - bis pas - sus pro no - bis pas - sus sub Pon -
 - am pas - sus sub Pon - ti - o Pi - la - to pas - sus,

Allegro vivace. ♩ = 160.

- la - to pas - sus et se - pul - tus est. —
 pas - sus. —
 - o Pi - la - to et se - pul - tus est. —
 - ti - o Pi - la - to et se - pul - tus est. —
 pas - sus et se - pul - tus est. — Et re-sur-rex - it,

I DUE CORI.
 I DUE CORI.
 I DUE CORI.

Allegro vivace. ♩ = 160.

I DUE CORI.

I DUE CORI. *pp* *cresc.* *f* *p*
 I DUE CORI. Et resur - rex - it ter - ti - a di - e se - cun -
 Et resurrex - it ter - ti - a di - e se - cundum scripturas, se -
 - rex - it, re - sur - rex - it ter - ti - a di - e se - cun -
 re - - sur - - rex - it ter - ti - a di - e se - cundum scripturas, se -
 re - - sur - - rex - it ter - ti - a di - e se - cun -
cresc. *f* *p*

- dum, se - cundum scrip - tu - ras, et as - cen - dit
 - cun - dum scrip - tu - - ras, et as - cen - dit in co - lum, as -
 - dum scrip - tu - - ras, et as - cen - dit, as -
 - cun - - dum scrip - tu - ras, et as - cendit in co - lum, as -
 - dum, se - cundum scrip - tu - ras, et as - cen -
cresc. *f* *p*

in coe - lum, se - - - det ad dexteram
 - cen-dit in coelum; as-cen-dit in coelum, sedet ad dexteram Pa - tris,
 - cen - - dit in coe - - lum,
 - cen - - dit in coe - - lum, se - - - det ad dexteram
 - dit in coe - - lum, sedet ad dexteram Pa - tris,

Patris, ad dexteram Pa - - tris, et i - te-rum ven-tu - rus, est cum
 sedet ad dexteram Pa - - tris, et i - terum venturus, est cum
 sedet ad dexteram Pa - tris, et i - te-rum ven-tu - rus, est cum
 Patris, ad dexteram Pa - tris, et i - terum venturus, est cum
 sedet ad dexteram Pa - tris, et i - te-rum ven-tu - rus, est cum

glo - ri - a ju - di - ca - re

glo - ri - a ju - di - ca - re

glo - ri - a ju - di - ca - re

glo - ri - a ju - di - ca - re

glo - ri - a ju - di - ca - re

glo - ri - a ju - di - ca - re, ju - di - ca - re vi - vos et Mor - tu -

glo - ri - a ju - di - ca - re, ju - di - ca - re vi - vos et Mor - tu -

glo - ri - a ju - di - ca - re, ju - di - ca - re vi - vos et Mor - tu -

glo - ri - a ju - di - ca - re, ju - di - ca - re vi - vos et Mor - tu -

glo - ri - a ju - di - ca - re, ju - di - ca - re vi - vos et Mor - tu -

dim. *p* *SOLO.* *K*
 vivos et Mor - tu - os. vivos et Mor - tu - os.
dim. *p* *SOLO.*
 vivos et Mortu - os. vivos et Mortu - os.
dim. *p* *SOLO.*
 vivos et Mortu - os. vivos et Mortu - os.
dim. *p* *SOLO.* *f* *TUTTI.*
 vivos et Mor - tu - os. vivos et Mor - tu - os. Cu - jus regni non
dim. *p* *SOLO.* *f* *TUTTI.*
 vivos et Mor - tu - os. vi - vos et Mor - tu - os. Cu - jus regni non e - - rit finis, non e - rit
K
 - os.
 - os.
 - os.
 - os.
f
 - os. Cu - jus regni non
f
 - os. Cu - jus regni non e - - rit finis, non e - rit
K
dim. *p* *f*

f *TUTTI.*
Cu - jus regni non e - - rit

f *TUTTI.*
Cu - jus regni non e - - rit finis, non e - rit fi - -

e - - rit fi - nis, non e - rit fi - - nis, cujus reg - - ni non e - rit

fi - - nis, cujus regni non e - rit finis, cu - jus regni non e - rit fi -

f
Cu - jus regni non e - - rit

f
Cu - jus regni non e - - rit finis, non e - rit fi - -

e - - rit fi - nis, non e - rit fi - - nis, cujus reg - - ni non e - rit

fi - - nis, cujus regni non e - rit finis, cu - jus regni non e - rit fi -

I DUE CORI.

Cu-jus reg-ni non e - - - rit fi - - -

fi - nis, non e - rit fi - nis, cu - jus reg-ni -

-nis, non e - - rit fi - nis, non e - rit fi -

fi - nis, non e - rit fi - nis,

-nis, cu - jus regni non e - - rit

-nis, non e - - rit fi - - -

non e - rit fi - - - nis,

-nis, cu - jus regni non e - rit fi - -

cu - jus regni non e - - rit fi - - - nis, cu - jus reg -

fi-nis, non e - rit fi - - - nis, non e - rit fi-nis,

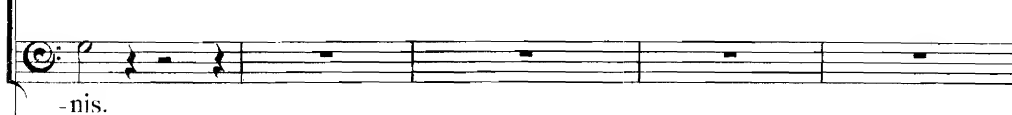
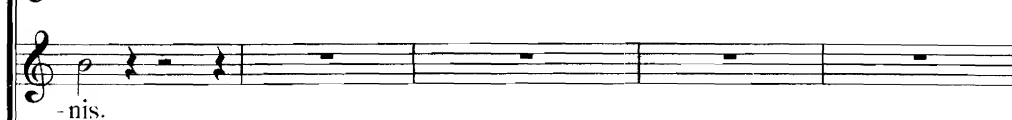
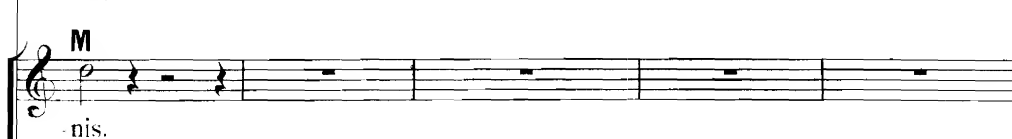
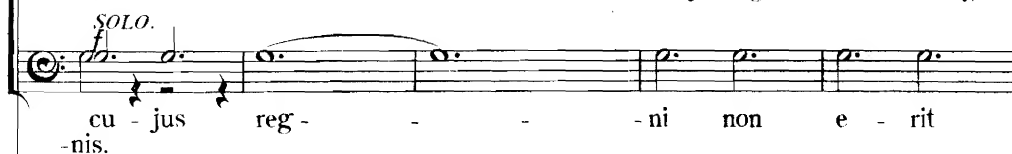
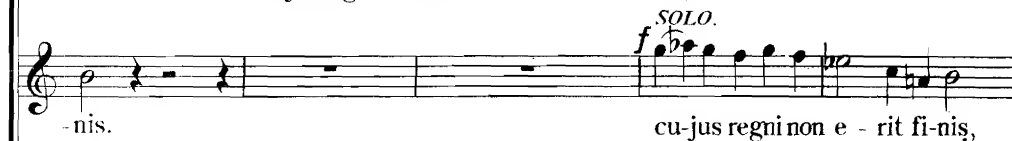
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-nis, non e-rit fi - - nis, cu - jus regni non
 non e - rit fi - nis, non e - rit fi - - nis,
 -nis, cu - jus regni non e - rit fi - -
 - ni non e - rit fi-nis, cu - jus regni non e - - rit
 cu - jus regni non e-rit fi - - -

L

e - rit fi - nis, cu-jus regni non e - rit fi -
 cu-jus regni non e - - rit fi - nis, non e - rit fi -
 -nis non e - - rit fi - -nis,
 fi - nis, cu - jus reg - - ni non e - rit fi -
 -nis non e - - rit fi - -

SOLO.



non e - rit fi - nis, cu - jus reg - ni non e - rit
cu - jus regni non e - rit fi - nis, cu - jus regni non
e - rit fi - nis, cu - jus reg - ni non e - rit
non e - rit fi - nis, cu - jus reg - ni non e - rit
fi - - - nis, cu - jus reg -

The musical score is written for a vocal ensemble and piano accompaniment. The vocal parts are arranged in five staves, and the piano accompaniment is in the bottom system. The lyrics are in Latin and are repeated across the vocal staves. The piano part provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

fi - nis, cujus regni non e - rit fi - nis. —

e - rit fi - nis, cu - jus regni non e - rit fi - nis. —

fi - nis, cujus regni non e - rit fi - nis. —

fi - nis, cujus regni non e - rit fi - nis. —

ni — non e - rit fi - nis. —

N *Allegro*. ♩ = 116. **f** *TUTTI*.

Cre-do, Cre-do Do-minum et vi-vi-fi-

Cre-do, Cre-do Do-minum et vi-vi-fi-

Cre-do, Cre-do Do-minum et vi-vi-fi-

Cre-do, Cre-do Do-minum et vi-vi-

Cre-do, Cre-do Do-minum et vi-vi-fi-

N *f* *dim.*

Cre-do in Spi-ri-tum Sanc-tum,

f *dim.*

Cre-do in Spi-ri-tum Sanc-tum,

f *dim.*

Cre-do in Spi-ri-tum Sanc-tum,

f *dim.*

Cre-do in Spi-ri-tum Sanc-tum,

f *dim.*

Cre-do in Spi-ri-tum Sanc-tum,

N *Allegro*. ♩ = 116. **f** *dim.*

- can - tem. Cre-do, cre - do, cre-do, cre-do,
 - can - tem. Cre-do, cre - do, cre-do, cre-do,
 - can - tem. Cre-do, cre - do, cre-do, cre-do,
 - fi-can-tem. Cre-do, cre - do, cre-do, cre-do,
 - can - tem. Cre - do, cre-do, cre-do,

qui ex Pa-tre Fi-li - o - que pro-ce - dit
 qui ex Pa-tre Fi-li - o - que pro-ce - dit
 qui ex Pa-tre Fi-li - o - que pro-ce - dit
 qui ex Pa-tre Fi-li - o - que pro-ce - dit
 qui ex Pa-tre Fi-li - o - que pro-ce - dit

si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est perPro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est perPro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est perPro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est perPro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est perPro-phe -

The first system of the score consists of five staves, each with a vocal line. The lyrics are written below each staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est perPro-phe -". The first four staves are in treble clef, and the fifth is in bass clef. The music features a melodic line with some grace notes and a steady accompaniment. The lyrics are repeated on each staff. The first staff has a *dim.* marking above the final measure and a *p* marking below the final measure. The second staff has a *dim.* marking above the final measure and a *p* marking below the final measure. The third staff has a *dim.* marking above the final measure and a *p* marking below the final measure. The fourth staff has a *dim.* marking above the final measure and a *p* marking below the final measure. The fifth staff has a *dim.* marking above the final measure and a *p* marking below the final measure.

This section contains five empty musical staves, each with a treble or bass clef and a key signature of two flats. These staves are likely intended for additional vocal parts or instruments.

The piano accompaniment is shown in the bottom system, consisting of a grand staff (treble and bass clefs). The music is in a key with two flats and common time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are written below the staves. The first staff has a *dim.* marking above the final measure and a *p* marking below the final measure.

-tas, et a - pos - to - li - cam ec - cle - si -
 -tas, et u - nam sanctam Ca - tho - li - cam et apos - to - li - cam ec - cle - si -
 -tas, et u - nam sanc - - tam Ca - tho - - li - cam ec - cle - si -
 -tas, et u - nam sanctam Catho - li - cam, sanc - - tam eccle - si -
 -tas, et u - nam sanc - tam Ca - tho - licam ec - cle - si -
 et a - pos - to - li - cam ec - cle - si -
 et u - nam sanctam Catho - li - cam et apos - to - li - cam ec - cle - si -
 et u - nam sanc - - tam Ca - tho - - li - cam ec - cle - si -
 et u - nam sanctam Catho - li - cam sanc - - tam eccle - si -
 et u - nam sanc - tam Ca - tho - licam ec - cle - si -
 et u - nam sanc - tam Ca - tho - licam ec - cle - si -

- am. *p* Cre-do, cre - do. *Q*

- am. *p* Cre-do, cre - do.

- am. *p* Cre-do, cre - do.

- am. *p* Cre-do, cre - do.

- am. *p* Cre-do, cre - do.

- am. *p* Cre-do, cre - do. *Q pp* Con-fi-te-or unum,baptis -

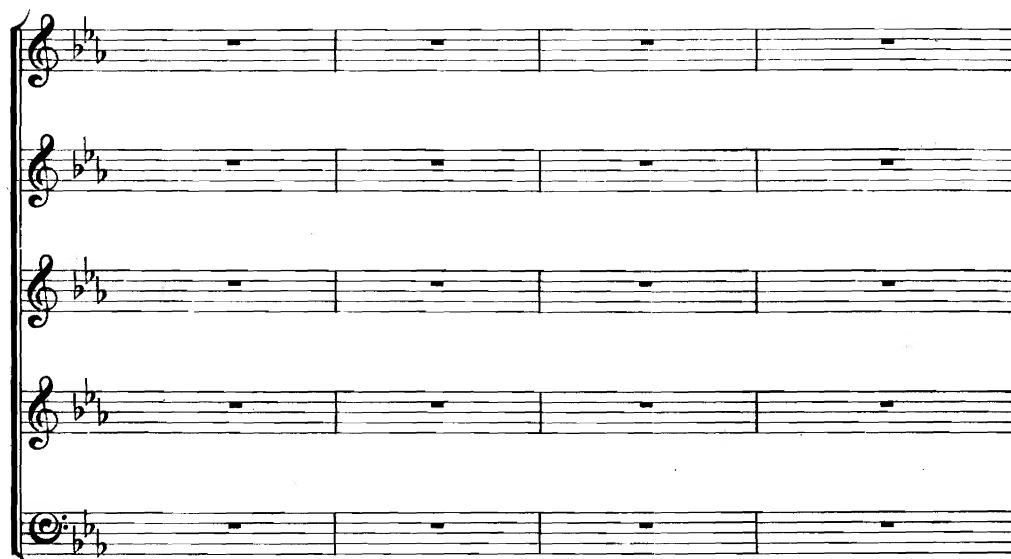
- am. *p* Cre-do, cre - do. *pp* Con-fi-te-or unum,baptis -

- am. *p* Cre-do, cre - do. *pp* Con-fi-te-or unum,baptis -

- am. *p* Cre-do, cre - do. *pp* Con-fi-te-or unum,baptis -

- am. *p* Cre-do, cre - do. *pp* cre - do

p *pp*



-ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to re-sur-
 -ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to re-sur-
 -ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to resurrec-ti-
 -ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to re-sur-
 cre - - do et ex-pec-to re-sur-rec-ti-o-nem

f **R**

et vi - tam ven - tu - ri sæ - cu - li,

f

et vi - tam ven - tu - ri sæ - cu - li,

f

et vi - tam ven - tu - ri sæ - cu - li,

f

et vi - tam ven - tu - ri sæ - cu - li,

f

et vi - tam ven - tu - ri sæ - cu - li,

dim. **R** *p*

- rec - ti - o - nem, Mor - tu - o - rum. A - men, A -

dim. *p*

- rec - ti - o - nem, Mor - tu - o - rum. A - men, A -

dim. *p*

- o - nem, Mor - tu - o - rum. A - men, A -

dim. *p*

- rec - ti - o - nem, Mor - tu - o - rum. A - men, A -

dim. *p*

Mor - - tu - o - - rum. A - men, A -

R

dim. *f* *dim.*

et vi-tam ven-tu-ri sae-cu-li, et vi-tam

et vi-tam ven-tu-ri sae-cu-li, et vi-tam

et vi-tam ven-tu-ri sae-cu-li, et vitam ven-

et vi-tam ven-tu-ri sae-cu-li, et vitam ven-

et vi-tam ven-tu-ri sae-cu-li, et vi-tam

- men, A-men, A - - men,

- men, A-men, A - - men,

- men, A-men, A - - men,

- men, A-men, A - - men,

- men, A-men, A - - men,

f *dim.* *p*

— ven-tu-ri sæ-cu-li, *S* *p* vi - tam ven-tu-ri
 — ven-tu-ri sæ-cu-li, *p* vi - tam ven-tu-ri
 - tu - - ri sæ-cu-li, *p* et vi-tam ven-tu-ri
 - tu - - ri sæ-cu-li, *p* et vi-tam ven-tu-ri
 — ven-tu-ri sæ-cu-li, *p* vi - tam ven-tu-ri

S f
 A - men,
f
 A - men,
f
 A - men,
f
 A - men,
f
 A - men,

S
f *p*

musical score for a choir and piano, featuring the text "sæ-cu-li, A - men, A - - men." The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The choir part consists of five staves, each with a vocal line and the lyrics "sæ-cu-li, A - men, A - - men." The piano part consists of two staves, with the left hand playing a bass line and the right hand playing a treble line. The score is divided into three systems, each containing five staves. The first system includes the lyrics "sæ-cu-li, A - men, A - - men." The second system includes the lyrics "A - men, A - - men." The third system includes the lyrics "A - men, A - - men." The score is marked with dynamic markings: *f* (forte), *p* (piano), and *dim.* (diminuendo). The tempo is marked with a common time signature. The score is written in a key with two flats (B-flat and E-flat).

sæ-cu-li, A - men, A - - men.

sæ-cu-li, A - men, A - - men.

sæ-cu-li, A - men, A - - men.

sæ-cu-li, A - men, A - - men.

sæ-cu-li, A - men, A - - men.

A - men, A - - men.

A - men, A - - men.

A - men, A - - men.

A - men, A - - men.

A - men, A - - men.

A - men, A - - men.

f *p* *dim.*

SANCTUS.

Adagio. ♩ = 76.

SOPRANO I. *p* Sanc - tus Do-mi-nus, *mf* Sanc-tus Do-mi-nus, De-us,

SOPRANO II.

ALTO. *p* Sanc - tus Do-mi-nus, *mf* Sanc-tus Do-mi-nus, De-us,

TENOR. *p* Sanc - tus Do-mi-nus, *mf* Sanc-tus Do-mi-nus, De-us,

BASS. *p* Sanc - tus Do-mi-nus, *mf* Sanc-tus Do-mi-nus, De-us,

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

PIANO. *Adagio. ♩ = 76.* *p* *mf*

p cresc. De-us Sa-ba - oth, De - us Sa - ba - oth,

p cresc. De-us Sa-ba - oth, De - us Sa-ba - oth,

p cresc. De-us Sa-ba - oth, De - us Sa-ba - oth,

p cresc. De-us Sa-ba - oth,

p cresc. De-us Sa-ba - oth, De - us Sa-ba - oth,

f Dominus, De - us Sa-baoth, Sanc - tus

f Dominus, De - us Sa-baoth, Sanc - tus

f Dominus, De - us Sa-baoth, Sanc - tus

f Dominus, De - us Sa-baoth, Sanc - tus

f Dominus, De - us Sa-baoth, Sanc - tus

f *p* *f*

pp **B** *Allegro*. $\text{♩} = 116$. *f*

De - us Sa - ba - oth. O - si - anna in ex -

pp De - us Sa - ba - oth.

f Ple - ni sunt Coe - li et ter - ra

pp De - us Sa - ba - oth.

pp De - us Sa - ba - oth.

dim. **B** *f*

Dominus. O - si - anna in ex -

dim. Dominus.

dim. *f* Ple - ni sunt Coe - li et ter - ra

dim. Dominus.

dim. Dominus.

dim. Dominus.

B *Allegro*. $\text{♩} = 116$. *f*

dim. *pp* *f* L.H.

I DUE CORI.

- cel - sis in ex - cel -

Glo - ri - a tu - a, glo - ri - a tu -

f Ple-ni sunt

R.II. *f*

- sis, O - si - an-na in ex - cel -

- a, O-si - anna in ex-cel - sis

Cae-li et ter - ra Glo-ri-a tu - a, glo -

- sis, O - si - an -
 in ex - cel - sis, in ex - cel -
 - ri - a tu - a, O - si - an - na in ex -
 Ple - ni sunt Coe - li et ter - - ra

- na in ex - cel -
 Ple - ni sunt
 - sis, O -
 - cel - - sis, in ex - cel - - sis,
 Glo - ri - a tu - a, glo - - ri - a

- sis
 Coe-li et ter - ra Glo - ri - a tu - a, glo -
 - si - an - na in ex - cel -
 O - si - an - - - - na in ex - cel -
 tu - - a, O - si - an - na in ex - cel -

D
f
 Ple - ni sunt Coe - li et ter - - ra
 - - - ri - a tu - - a, O - si - an - na in ex -
 - sis.
 - sis, in ex -
 - sis, in ex - cel - sis, O - si - an - - na
D

Glo-ri-a tu - a, glo-ri-a tu - a, O-si - an-na in ex -
 - cel - sis, in ex - cel - sis.
 Ple - ni sunt Cœ - li et ter - - ra
 - cel - - sis.
 in ex - cel - sis, in ex - cel - sis, O - si -

- cel - - sis, O - si -
 Glo - ri - a, glo-ri - a tu - a, O-si - an-na in ex -
 Ple - ni sunt Cœ - li et ter - - ra
 - an - na in ex - cel - - sis.

- an - na in ex - cel - sis.
 O - si - an - na in ex -
 - cel - sis, in ex - cel -
 Glo - ri - a tu - a, glo - ri - a
 Ple - ni sunt Cœ - li et ter -

- cel - sis, O - si - an - na in ex - cel -
 tu - a.
 - ra Glo - ri - a tu - a, glo - ri - a

- sis, O-si - an-na in ex - cel -
 - sis in ex - cel -
 Ple - ni sunt Cœ - li et ter - - ra,
 tu - a. Ple - ni, Ple - ni sunt Cœ - li et

- sis.
 - sis, O-si - an-na in ex - cel-sis O-si - an-na in ex -
 Ple - ni sunt Cœ - li et ter - - ra Glo -
 ter - - ra Glo -

f
 Ple - ni sunt Coe - li et ter - ra
 O - si - an - na in ex -
 - cel - sis, O - si - an - na in ex - cel - sis, O - si - an - na in ex -
 - ri - a tu - a.
 - ri - a - tu - a,

Glo - ri - a tu - a, glo - ri - a
 - cel - sis, in ex - cel -
 - cel -
 Glo - ri - a tu - a, glo - ri - a tu - a, glo - ri -
 Glo - ri - a tu - a, glo - ri - a tu - a, glo - ri -

G

tu - - a - - O - si - an - na in ex - cel -

- sis, O - - - si - an - na in ex - cel -

- sis.

f

Ple - ni sunt Coe - li et ter - - ra Glo - ri - a tu - a,

- a - - -

G

- sis, O - - - si - an - na in ex - cel -

- sis. O - si - an - na in ex - cel -

f

Ple - ni sunt Coe - li et ter - - ra Glo - ri - a tu -

glo - ri - a tu - a.

tu - - - a.

- sis, O - si - an - - na in ex - cel - - sis, O - si -

- sis, O - si - an - - na in ex - cel - - sis, O -

- a, O - si - an - - na in ex - cel - - sis, O -

O - si - an - - na in ex - cel - - sis, O - si -

O - - si - an - - - na in ex -

- an - na in ex - cel - - sis.

- si - an - na in ex - cel - - sis.

- si - an - na in ex - cel - - sis.

- an - na in ex - cel - sis.

- cel - - sis.

H Adagio. ♩ = 69.

f *SOLO.* Bene-dictus qui

p *SOLO.* Bene-dictus qui ve-nit, qui ve-nit, qui ve-nit in

p *SOLO.* Bene-dictus qui ve-nit, qui ve-nit, qui ve-nit, qui

p *SOLO.* Bene-dictus qui ve-nit, qui ve-nit in no-mi-ne in

p *SOLO.* *CRSC.* Benedic-tus qui ve-nit in

H

H Adagio. ♩ = 69.

p *CRSC.*

dim. *p* *J*
 ve - nit in no - mine Do - mi - ni,
dim. *p* *p*
 no - mi - ne Do - mi - ni, qui
dim. *p* *p*
 ve - nit in no - mi - ne, in no - mine Do - mi - ni, qui
dim. *p* *p*
 no - mi - ne Do - mi - ni, qui
dim. *p* *p*
 no - mi - ne Do - mi - ni, qui

J *mf*
 Bene - dic - tus, bene - dic - tus,
pp cresc. mf
 Bene - dic - tus,
pp cresc. mf
 Be - ne - dic - tus,
pp cresc. mf
 Be - ne - dic - tus,
pp cresc. mf
 Be - ne - dic - tus,

dim. *p* *pp cresc. mf* *p*
 Bene - dic - tus, bene - dic - tus,

[illegible]

dim. pp *cresc. p*
 -dictus qui venit in no - mine Do - mi - ni, bene-dic-tus qui venit in
dim. pp
 -tus qui venit in no - mine Do - mi - ni,
dim. pp *cresc. p*
 -tus qui venit in no - mine Do - mi - ni, bene-dic-tus qui venit in
dim. pp *cresc. p*
 -tus qui venit in no - mine Do - mi - ni, bene-dic-tus qui venit in
cresc. p
 be - ne-dic - tus, bene-dic-tus qui venit in
K pp
 bene-dic-tus,
pp
 bene-dic-tus,
pp
 bene-dic-tus,
pp
 bene-dic-tus,
pp
 be - ne-dic-tus,
K pp cresc.

6715

f *dim.* *p*
 benedic-tus qui ve - nit in nomi-ne Do - mi-
cresc. *dim.* *p*
 ve-nit in no - - mi - ne, in no - - mi-ne Do - - mi -
cresc. *dim.* *p*
 benedic - tus qui ve - nit, qui venit in nomine, in nomi-ne Do - mi-
cresc. *dim.* *p*
 ve-nit in no - - mi - ne, in no - mi - ne Do - - mi -
cresc. *dim.* *p*
 - nit qui ve - nit in no - mi - ne Do - mi -

cresc. *dim.*

- ni, be - ne - dic - tus, be - ne - dic - tus.
 - ni, be - ne - dic - tus, be - ne - dic - tus.
 - ni, be - ne - dic - tus, be - ne - dic - tus.
 - ni, be - ne - dic - tus, be - ne - dic - tus.
 - ni, be - ne - dic - tus, be - ne - dic - tus.
 be - ne - dic - tus, be - ne - dic - tus.
 be - ne - dic - tus, be - ne - dic - tus.
 be - ne - dic - tus, be - ne - dic - tus.
 be - ne - dic - tus, be - ne - dic - tus.
 be - ne - dic - tus, be - ne - dic - tus.
 be - ne - dic - tus, be - ne - dic - tus.

The musical score is written for a choir with five parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked *pp* (pianissimo). The lyrics are "Benedictus" in Latin. The score consists of three systems of staves. The first system has five vocal staves and one piano staff. The second system has five vocal staves and one piano staff. The third system has five vocal staves and one piano staff. The piano accompaniment is written in the grand staff (treble and bass clefs). The lyrics are: "ni, be - ne - dic - tus, be - ne - dic - tus." repeated across the staves.

AGNUS DEI.

Adagio. ♩ = 72.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

SOLO.

Ag - - nus De - i,

pp

SOPRANO I.

Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, qui tollis pec-

pp

SOPRANO II.

Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, qui tollis pec-

pp

ALTO.

Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, qui tollis pec-

pp

TENOR.

Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, qui tollis pec-

pp

BASS.

Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, qui tollis pec-

Adagio. ♩ = 72.

PIANO.

pp

SOLO.
Ag - - nus De - i,

SOLO.
Ag - - nus De - i,

SOLO.
Ag - - nus De - i,

- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

CRESC.

SOLO.

f Ag - - - nus De - i, *A p*

p qui tollis pec -

p Agnus De-i, qui tol - lis pec -

f Ag - - - nus De - i, qui tollis pec - ca - ta

p Agnus De-i, qui tol - lis pec -

mf no-bis, mi-se-re-re, mi-se-re-re no-bis *dim. A p*

mf no-bis, mi-se-re-re, mi-se-re-re no-bis *dim. p*

mf no-bis, mi-se-re-re, mi-se-re-re no-bis *dim. p*

mf no-bis, mi-se-re-re, mi-se-re-re no-bis *dim. p*

mf no-bis, mi-se-re-re, mi-se-re-re no-bis *dim. p*

mf no-bis, mi-se-re-re, mi-se-re-re no-bis *dim. p*

A

p *cresc.* *mf* *dim.* *p* **B**
 qui tol-lis pec-ca - - ta mun-di, mise-re - re,
 - ca - ta mun - di, mi - se - re - re,
cresc.
 - ca - ta mun - di,
 mun - di, mi - se - re - re,
mf *dim.* *p*
 - ca - ta mun - di, mi - se - re - re,
B *pp*
 mi - se-re-re
pp
 mi - se-re-re
pp
 mi - se-re-re
pp
 mi - se-re-re
pp
 mi - se-re-re
B *p* *pp*
 mi - se-re-re

Musical score for "Agnus Dei" by Franz Schubert. The score is in B-flat major (two flats) and 3/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin: "mi - se - re - re no - bis, mi - se - re - re no - bis, Ag - nus De - i qui tol - lis pec - ca - ta mundi, Ag - nus De - i, qui tol - lis pec - ca - ta mundi." The score includes dynamic markings such as *mf*, *dim.*, *f*, and *pp*. The piano part includes a *mf* marking and a *pp* marking. The vocal parts are arranged in four staves, and the piano part is in the bottom staff. The score is a page from a larger work, with the page number 100 visible in the top right corner.

p
 no-bis, mi-se-re-re no-bis!
p
 no-bis, mi-se-re-re no-bis!
p
 no-bis, mi-se-re-re no-bis!
p
 no-bis, mi-se-re-re no-bis!
p
 -ca-tamundi, Ag-nusDei, mi-se-re-re no-bis!

mi-se-re-re no-bis, mi-se-re-re no-bis!
 mi-se-re-re no-bis, mi-se-re-re no-bis!
 mi-se-re-re no-bis, mi-se-re-re no-bis!
 mi-se-re-re no-bis, mi-se-re-re no-bis!
 mi-se-re-re no-bis, mi-se-re-re no-bis!

pp *p* *pp*

C
Andantino. ♩ = 100.

CORO. *p* *crsc.*
 Do-na nobis, do-na no - bis

CORO. *p* *crsc.*
 Do - na no - bis pa - - cem, do - - na no-bis pa - -

CORO. *p* *crsc.*
 Do - na no - bis pa - - cem, do - - na no-bis pa - -

CORO. *p* *crsc.*
 Do - na no - bis pa - - cem, do-na no - bis, — do - na

CORO. *p* *crsc.*
 Do - - na, do - - na no - - bis pa -

C

Andantino. ♩ = 100.

C *p* *crsc.*

pa-cem, do - - na, do - - na, do - na, do - na

- cem, do-na, do - - na, do - - na no - - bis

- cem, do - - na, do - - na, do-na no - bis

pa-cem, do - - na, do - - na, do - - na

- cem, do - - na no - - bis, do-na no - bis

6715

The musical score is for a vocal ensemble with five parts and piano accompaniment. The vocal parts are arranged in five staves, each with a treble clef. The piano part is at the bottom, with a grand staff (treble and bass clefs). The lyrics are in Latin, and the music is in a minor key with a key signature of one flat. The tempo is marked 'pp' (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.

p *D*
nobis pa - cem.

p
pa - - cem.

p
pa - - cem.

p
nobis pa - cem.

p
pa - - cem.

D *mf* *cresc.*
Do - na nobis, do - na

mf *cresc.*
Do - na no - bis pa - cem, do - na no - bis

mf *cresc.*
Do - na no - bis pa - cem, do - na nobis

mf *cresc.*
Do - na no - bis pa - cem, do - na no - bis

mf *cresc.*
Do - na, do - na no - bis

D *p* *mf* *cresc.*

[illegible]

cre - scen - do E
 na, dona nobis pacem, do - na no - bis pa - cem, p
 Dona
 cre - scen - do f E
 na, dona nobis pacem, do - na no - bis pa - cem,
 cre - scen - do f
 na no - bis pacem, do - na no - bis pa - cem,
 cre - scen - do f
 do - na no - bis pacem, do - na no - bis pa - cem,
 cre - scen - do f
 do - na, dona nobis pacem, do - na no - bis pa - cem,
 cre - scen - do f
 do - na no - bis pacem, do - na nobis pa - cem,
 cre - scen - do f E
 do - na no - bis pacem, do - na no - bis pa - cem, p

p Do - na, do - na, dona no - bis pa - cem, *pp* do - na nobis pa - *cre* -
p Do - na, do - na no - bis pa - cem, *pp* do - na nobis pa - *cre* -
no - bis pa - cem, *pp* do - na nobis pa - *cre* -
p Do - na, do - na, dona no - bis pa - cem, *pp* do - na nobis pa - *cre* -
p Do - na, do - na no - bis pa - cem, *pp* do - na nobis pa - *cre* -
pp do - na, do - na, do - na no - bis pa - *cre* -
pp do - na, do - na, do - na no - bis pa - *cre* -
pp do - na, do - na, do - na no - bis pa - *cre* -
pp do - na, do - na, do - na no - bis pa - *cre* -
pp do - na, do - na, do - na no - bis pa - *cre* -
pp do - na, do - na, do - na no - bis pa - *cre* -

The musical score is arranged for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are in Latin and are repeated across the staves. The tempo is marked 'f' (forte). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into two systems, each containing five vocal staves and a piano accompaniment staff.

System 1:

- Soprano: - scen - da cem, do - na no - bis pa - cem, do - na
- Alto: - scen - da cem, do - na no - bis pa - cem, do - na, do - na
- Tenor 1: - scen - da cem, do - na no - bis pa - cem, do - na, do - na
- Tenor 2: - scen - da cem, do - na no - bis pa - cem, do - na, do - na
- Bass: - scen - da cem, do - na no - bis pa - cem, do - na, do - na

System 2:

- Soprano: - scen - da cem, do - na no - bis pa - cem, do - na
- Alto: - scen - da cem, do - na no - bis pa - cem, do - na
- Tenor 1: - scen - da cem, do - na no - bis pa - cem, do - na, do - na
- Tenor 2: - scen - da cem, do - na no - bis pa - cem, do - na, do - na
- Bass: - scen - da cem, do - na no - bis pa - cem, do - na, do - na

Piano Accompaniment:

- System 1: - scen - da cem, do - na no - bis pa - cem, do - na, do - na
- System 2: - scen - da cem, do - na no - bis pa - cem, do - na, do - na

no - bis pa - cem, do - na

no - bis pa - cem, do - na no - bis pa - cem, do - na,

no - bis pa - cem, do - na no - bis pa - cem, do - na,

no - bis pa - cem, do - na no - bis pa -

no - bis pa - cem, do - na no -

no - bis pa - cem,

no - bis pa - cem,

no - bis pa - cem,

no - bis pa - cem,

no - bis pa - cem,

no - bis pa - cem,

no - bis — pa - cem, dona no-bis pa - cem, dona no-bis
do - na nobis pa - cem, do - na no - bis, no - bis
do - na nobis pa - cem, do - na no - bis, no - bis
- cem, pa - cem, do - na no - bis, no - bis
- bis pa - cem, do - na no - bis, no - bis

p
dona no-bis pa - cem, dona no-bis pa - cem,
p
do - na no - bis, do - na no - bis,
p
do - na no - bis, do - na no - bis,
p
do - na no - bis, do - na no - bis,
p
do - na no - bis, do - na no - bis,

pa - cem, pa - cem, pa - - - cem. *dim. pp morendo*
 pa - cem, pa - cem, pa - - - cem. *dim. pp morendo*
 pa - cem, pa - cem, pa - - - cem. *dim. pp morendo*
 pa - cem, pa - cem, pa - - - cem. *dim. pp morendo*
 pa - cem, pa - cem, pa - - - cem. *dim. pp morendo*

do - na no - bis pa - - - cem. *dim. pp morendo*
 do - na no - bis pa - - - cem. *dim. pp morendo*
 do - na no - bis pa - - - cem. *dim. pp morendo*
 do - na no - bis pa - - - cem. *dim. pp morendo*
 do - na no - bis pa - - - cem. *dim. pp morendo*

dim. pp morendo

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

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| THE FAYS' FROLIC (Female voices) ... | 2/6 | — | — | — |
| SPRINGTIME (ditto) (Sol-FA, 0/6) ... | 2/6 | — | — | — |
| SUMMER (ditto) ... | 2/6 | — | — | — |
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| THE SILVER CLOUD (ditto) ... | 2/6 | — | — | — |
| MINSTER BELLS (ditto) ... | 2/6 | — | — | — |
| B. AGUTTER. | | | | |
| MISSA DE SANCTO ALBANO (English) ... | 3/0 | 4/0 | 5/0 | — |
| THOMAS ANDERTON. | | | | |
| YULE TIDE ... | 1/6 | 2/0 | 3/0 | — |
| THE NORMAN BARON ... | 1/0 | — | — | — |
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| W. I. ARGENT. | | | | |
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| P. ARMES. | | | | |
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| ST. JOHN THE EVANGELIST ... | 2/6 | — | — | — |
| ST. BARNABAS ... | 2/0 | — | — | — |
| E. ASPA. | | | | |
| THE GIPSIES ... | 1/0 | — | — | — |
| ENDYMION ... | 4/0 | — | — | — |
| ASTORGA. | | | | |
| STABAT MATER ... | 1/0 | 1/6 | — | — |
| BACH. | | | | |
| MASS, IN B MINOR ... | 2/6 | 3/0 | 4/0 | — |
| MISSA BREVIS, IN A ... | 1/6 | — | — | — |
| THE PASSION (S. MATTHEW) ... | 2/0 | 2/6 | 4/0 | — |
| Abridged, as used at St. Paul's | | | | |
| THE PASSION (S. JOHN) ... | 2/0 | 2/6 | 4/0 | — |
| CHRISTMAS ORATORIO ... | 2/0 | 2/6 | 4/0 | — |
| MAGNIFICAT ... | 1/0 | — | — | — |
| GOD GOETH UP WITH SHOUTING ... | 1/0 | — | — | — |
| GOD SO LOVED THE WORLD ... | 1/0 | — | — | — |
| GOD'S TIME IS THE BEST (Sol-FA, 0/6) ... | 1/0 | — | — | — |
| MY SPIRIT WAS IN HEAVINESS ... | 1/0 | — | — | — |
| O LIGHT EVERLASTING ... | 1/0 | — | — | — |
| BIDE WITH US ... | 1/0 | — | — | — |
| A STRONGHOLD SURE ... | 1/0 | — | — | — |
| BE NOT AFRAID (Sol-FA, 0/4) ... | 0/6 | — | — | — |
| BLESSING, GLORY, AND WISDOM ... | 0/6 | — | — | — |
| I WRESTLE AND PRAY (Sol-FA, 0/2) ... | 0/4 | — | — | — |
| THOU GUIDE OF ISRAEL ... | 1/0 | — | — | — |
| JESU, PRICELESS TREASURE ... | 1/0 | — | — | — |
| WHEN WILL GOD RECALL MY SPIRIT ... | 1/0 | — | — | — |
| JESUS, NOW WILL WE PRAISE THEE ... | 1/0 | — | — | — |
| J. BARNBY. | | | | |
| REBEKAH (Sol-FA, 0/9) ... | 1/0 | 1/6 | 2/6 | — |
| THE LORD IS KING (97th Psalm) ... | 1/6 | 2/0 | — | — |
| LEONARD BARNES. | | | | |
| THE BRIDAL DAY ... | 2/6 | — | 4/6 | — |
| J. F. BARNETT. | | | | |
| THE ANCIENT MARINER (Sol-FA, 2/0) ... | 3/6 | 4/0 | 5/0 | — |
| THE RAISING OF LAZARUS ... | 6/6 | — | 9/0 | — |
| PARADISE AND THE PERI ... | 4/0 | — | — | — |
| BEETHOVEN. | | | | |
| THE PRAISE OF MUSIC ... | 1/6 | 2/0 | 3/0 | — |
| RUINS OF ATHENS ... | 1/0 | 1/6 | 2/6 | — |
| ENGEDI; OR, DAVID IN THE WILDERNESS ... | 1/0 | 1/6 | 2/6 | — |
| MOUNT OF OLIVES ... | 1/0 | 1/6 | 2/6 | — |
| MASS, IN C ... | 1/0 | 1/6 | 2/6 | — |
| COMMUNION SERVICE, IN C ... | 1/6 | — | 3/0 | — |
| MASS, IN D ... | 2/0 | 2/6 | 4/0 | — |
| THE CHORAL SYMPHONY ... | 2/6 | — | — | — |
| Ditto, THE VOCAL PORTION | | | | |
| (Ditto, Sol-FA, 0/6) | | | | |
| THE CHORAL FANTASIA (Sol-FA, 0/3) ... | 1/0 | — | — | — |
| A CALM SEA AND A PROSPEROUS VOYAGE ... | 0/4 | — | — | — |
| MEET, AS THOU LIVEDST HAST THOU DEPARTED ... | 0/2 | — | — | — |
| KAREL BENDL. | | | | |
| WATER-SPRITE'S REVENGE (Female voices) ... | 1/0 | — | — | — |
| WILFRED BENDALL. | | | | |
| THE LADY OF SHALOTT (Female voices) ... | 2/6 | — | — | — |
| (Ditto Sol-FA, 1/0) | | | | |
| SIR JULIUS BENEDICT. | | | | |
| ST. PETER ... | 3/0 | 3/6 | 5/0 | — |
| THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ... | 2/6 | 3/0 | 4/0 | — |
| PASSION MUSIC FROM ST. PETER ... | 1/6 | — | — | — |
| SIR W. STERNDAL BENNETT. | | | | |
| THE MAY QUEEN (Sol-FA, 1/0) ... | 3/0 | 3/6 | 5/0 | — |
| THE WOMAN OF SAMARIA (Sol-FA, 1/0) ... | 4/0 | — | 6/0 | — |
| INTERNATIONAL EXHIBITION ODE (1862) ... | 1/0 | — | — | — |
| G. R. BETJEMANN. | | | | |
| THE SONG OF THE WESTERN MEN ... | 1/0 | — | — | — |
| W. R. BEXFIELD. | | | | |
| ISRAEL RESTORED ... | 4/0 | — | 6/0 | — |
| HUGH BLAIR. | | | | |
| HARVEST-TIDE ... | 1/0 | — | — | — |
| JOSIAH BOOTH. | | | | |
| THE DAY OF REST (Female voices) ... | 2/6 | — | — | — |
| E. M. BOYCE. | | | | |
| THE LAY OF THE BROWN ROSARY ... | 1/6 | — | — | — |
| YOUNG LOCHINVAR ... | 1/6 | — | — | — |
| J. BRADFORD. | | | | |
| HARVEST CANTATA ... | 1/6 | — | — | — |
| THE SONG OF JUBILEE ... | 2/0 | — | — | — |
| PRAISE THE LORD ... | 2/0 | — | — | — |
| W. F. BRADSHAW. | | | | |
| GASPAR BECERRA ... | 1/6 | — | — | — |
| J. BRAHMS. | | | | |
| A SONG OF DESTINY ... | 1/0 | — | — | — |
| C. BRAUN. | | | | |
| SIGURD ... | 5/0 | — | — | — |
| J. C. BRIDGE. | | | | |
| DANIEL ... | 3/6 | — | — | — |
| RUDEL ... | 4/0 | — | — | — |
| J. F. BRIDGE. | | | | |
| ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ... | 1/0 | — | — | — |
| MOUNT MORIAH ... | 3/0 | — | — | — |
| BOADICEA ... | 2/6 | — | — | — |
| CALLIRHOË (Sol-FA, 1/6) ... | 2/6 | 3/0 | 4/0 | — |
| NINEVEH ... | 2/6 | 3/0 | 4/0 | — |
| THE INCHCAPE ROCK ... | 1/0 | — | — | — |
| THE LORD'S PRAYER ... | 1/0 | — | — | — |
| DUDLEY BUCK. | | | | |
| THE LIGHT OF ASIA ... | 3/0 | 3/6 | 5/0 | — |
| EDWARD BUNNETT. | | | | |
| OUT OF THE DEEP (130th Psalm) ... | 1/0 | — | — | — |
| W. BYRD. | | | | |
| MASS FOR FOUR VOICES (in F minor) ... | 2/6 | — | — | — |
| CARISSIMI. | | | | |
| JEPHTHAH ... | 1/0 | — | — | — |
| F. D. CARNELL. | | | | |
| SUPPLICATION ... | 5/0 | — | — | — |
| GEORGE CARTER. | | | | |
| SINFONIA CANTATA (116th Psalm) ... | 2/0 | — | 3/6 | — |
| WILLIAM CARTER. | | | | |
| PLACIDA ... | 2/0 | 2/6 | 4/0 | — |
| CHERUBINI. | | | | |
| REQUIEM MASS, C MINOR (Latin and English) ... | 1/0 | 1/6 | 2/6 | — |
| SECOND MASS, IN D MINOR ... | 2/0 | 2/6 | 3/6 | — |
| THIRD MASS (CORONATION) ... | 1/0 | 1/6 | 2/6 | — |
| FOURTH MASS, IN C ... | 1/0 | 1/6 | 2/6 | — |
| E. T. CHIPP. | | | | |
| JOB ... | 4/0 | — | — | — |
| NAOMI ... | 2/0 | — | — | — |
| FREDERICK CORDER. | | | | |
| THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ... | 2/6 | — | — | — |
| SIR MICHAEL COSTA. | | | | |
| THE DREAM ... | 1/0 | — | — | — |
| H. COWARD. | | | | |
| THE STORY OF BETHANY (Sol-FA, 1/6) ... | 2/6 | 3/0 | — | — |
| F. H. COWEN. | | | | |
| ST. JOHN'S EVE (Sol-FA, 1/6) ... | 2/6 | 3/0 | 4/0 | — |
| A SONG OF THANKSGIVING ... | 1/6 | — | — | — |
| SLEEPING BEAUTY (Sol-FA, 1/6) ... | 2/6 | 3/0 | 4/0 | — |
| RUTH (Sol-FA, 1/6) ... | 4/0 | 4/6 | 6/0 | — |
| J. MAUDE CRAMENT. | | | | |
| I WILL MAGNIFY THEE, O GOD (145th Psalm) ... | 2/6 | — | — | — |
| W. CRESER. | | | | |
| EUDORA (A dramatic Idyll) ... | 2/6 | — | — | — |
| W. CROTCH. | | | | |
| PALESTINE ... | 3/0 | 3/6 | 5/0 | — |
| W. H. CUMMINGS. | | | | |
| THE FAIRY RING ... | 2/6 | — | — | — |

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| W. G. CUSINS. | | | | A. M. GOODHART. | | | |
| TE DEUM ... FÉLICIEN DAVID. | 1/6 | — | — | EARL HALDAN'S DAUGHTER ... | 1/0 | — | — |
| THE DESERT (Male voices) ... P. H. DIEMER. | 1/6 | 2/0 | — | ARETHUSA ... | 2/0 | — | — |
| BETHANY ... M. E. DÖÖRLY. | 4/0 | — | — | C. H. GRAUN. | | | |
| LAZARUS ... F. G. DOSSERT. | 2/6 | — | — | THE PASSION OF OUR LORD (Der Tod Jesu) ... | 2/0 | 2/6 | 4/0 |
| MASS, IN E MINOR ... | 5/0 | — | — | TE DEUM ... | 2/0 | 2/6 | 4/0 |
| ANTONIN DVORÁK. | | | | ALAN GRAY. | | | |
| ST. LUDMILA ... | 5/0 | 6/0 | 7/6 | THE WIDOW OF ZAREPHATH ... | 2/0 | — | — |
| Ditto (German and Bohemian Words) ... | 8/0 | — | — | J. O. GRIMM. | | | |
| THE SPECTRE'S BRIDE ... | 3/0 | 3/6 | 5/0 | THE SOUL'S ASPIRATION ... | 1/0 | — | — |
| Ditto (German and Bohemian Words) ... | 6/0 | — | — | G. HALFORD. | | | |
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| SPRING'S MESSAGE (Sol-fa, 0/3) ... | 0/8 | — | — | JOSHUA ... | 2/0 | 2/6 | 4/0 |
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| COMALA ... | 2/0 | 2/6 | 4/0 | DETTINGEN TE DEUM ... | 1/0 | 1/6 | 2/6 |
| CHRISTMAS EVE (Sol-fa, 0/4) ... | 1/0 | 1/6 | — | UTRECHT JUBILATE ... | 1/0 | — | — |
| HENRY GADSBY. | | | | O PRAISE THE LORD (6th Chandos Anthem) ... | 1/0 | — | — |
| LORD OF THE ISLES (Sol-fa, 1/6) ... | 2/6 | — | — | CORONATION AND FUNERAL ANTHEMS ... | — | — | 5 |
| ALCESTIS (Male voices) ... | 4/0 | — | — | Or, singly:— | — | — | — |
| COLUMBUS (Male voices) ... | 2/6 | — | — | THE KING SHALL REJOICE ... | 0/8 | — | — |
| G. GARRETT. | | | | ZADOK THE PRIEST ... | 0/3 | — | — |
| HARVEST CANTATA (Sol-fa, 0/6) ... | 1/0 | — | — | MY HEART IS INDITING ... | 0/3 | — | — |
| THE SHUNAMITE ... | 3/0 | — | — | LET THY HAND BE STRENGTHENED ... | 0/6 | — | — |
| THE TWO ADVENTS ... | 1/6 | — | — | THE WAYS OF ZION ... | 1/0 | — | — |
| R. MACHILL GARTH. | | | | ODE ON ST. CECILIA'S DAY ... | 1/0 | 1/6 | 2/6 |
| EZEKIEL ... | 4/0 | 4/6 | — | L'ALLEGRO ... | 2/0 | 2/6 | 4/0 |
| THE WILD HUNTSMAN ... | 1/0 | 1/6 | — | HAYDN. | | | |
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| PHILIPPI ... | 2/6 | — | — | OUR SAVIOUR ON THE CROSS ... | 2/0 | 2/6 | 4/0 |
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| HERMANN GOETZ. | | | | INSANÆ ET VANÆ CURÆ (Ditto) ... | 0/4 | — | — |
| BY THE WATERS OF BABYLON (137th Psalm) ... | 1/0 | — | — | BATTISON HAYNES. | | | |
| NOENIA ... | 1/0 | — | — | THE FAIRIES' ISLE (Female voices) ... | 2/6 | — | — |
| THE WATER-LILY (Male voices) ... | 1/6 | — | — | H. HEALE. | | | |
| CH. GOUNOD. | | | | JUBILEE ODE ... | 1/6 | — | — |
| MORS ET VITA (Latin or English) ... | 6/0 | 6/6 | 7/6 | C. SWINNERTON HEAP. | | | |
| Ditto, Sol-fa (Latin and English) ... | 2/0 | — | — | FAIR ROSAMOND (Sol-fa, 2/0) ... | 3/6 | 4/0 | 5 |
| THE REDEMPTION (English words) (Sol-fa, 2/0) ... | 5/0 | 6/0 | 7/6 | EDWARD HECHT. | | | |
| Ditto (French Words) ... | 8/4 | — | — | ERIC THE DANE ... | 3/0 | — | — |
| Ditto (German Words) ... | 10/0 | — | — | O MAY I JOIN THE CHOIR INVISIBLE ... | 1/0 | — | — |
| MESSE SOLENNELLE (St. CECILIA) ... | 1/0 | 1/6 | 2/6 | GEORGE HENSCHEL. | | | |
| OUT OF DARKNESS ... | 1/0 | — | — | OUT OF DARKNESS (130th Psalm) ... | 2/6 | — | — |
| COMMUNION SERVICE (Messe Solennelle) ... | 1/6 | 2/0 | 3/0 | HENRY HILES. | | | |
| TROISIÈME MESSE SOLENNELLE ... | 2/6 | — | — | FAYRE PASTOREL ... | 6/6 | — | — |
| DE PROFUNDIS (130th Psalm) (Latin Words) ... | 1/0 | — | — | THE CRUSADERS ... | 2/3 | — | — |
| Ditto (Out of darkness) ... | 1/0 | — | — | FERDINAND HILLER. | | | |
| THE SEVEN WORDS OF OUR SAVIOUR ON | — | — | — | NALA AND DAMAYANTI ... | 4/0 | — | 6 |
| THE CROSS (Filiz Jerusalem) ... | 1/0 | — | — | A SONG OF VICTORY (Sol-fa, 0/9) ... | 1/0 | 1/6 | — |
| DAUGHTERS OF JERUSALEM ... | 1/0 | — | — | | | | |
| GALLIA (Sol-fa, 0/4) ... | 1/0 | — | — | | | | |

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| HEINRICH HOFMANN. | | | |
| FAIR MELUSINA | 2/0 | 2/6 | 4/0 |
| CINDERELLA | 4/0 | — | — |
| SONG OF THE NORNS (Female voices) ... | 1/0 | — | — |
| HUMMEL. | | | |
| FIRST MASS, IN B FLAT | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto | 2/0 | — | 4/0 |
| SECOND MASS, IN E FLAT | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto | 2/0 | — | 4/0 |
| THIRD MASS, IN D | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto | 2/0 | — | 4/0 |
| ALMA VIRGO (Latin and English) ... | 0/4 | — | — |
| QUOD IN ORBE (Ditto) | 0/4 | — | — |
| W. H. HUNT. | | | |
| STABAT MATER | 3/0 | 3/6 | — |
| H. H. HUSS. | | | |
| AVE MARIA (Female voices) | 1/0 | — | — |
| F. ILIFFE. | | | |
| ST. JOHN THE DIVINE | 1/0 | — | — |
| JOHN WILLIAM JACKSON. | | | |
| I CRIED UNTO GOD | 1/6 | — | — |
| W. JACKSON. | | | |
| THE YEAR | 2/0 | 2/6 | — |
| D. JENKINS. | | | |
| DAVID AND SAUL (Sol-FA, 2/0) ... | 3/0 | 3/6 | — |
| A. JENSEN. | | | |
| THE FEAST OF ADONIS | 1/0 | — | — |
| W. JOHNSON. | | | |
| ECCE HOMO | 2/0 | — | — |
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| BLOW YE THE TRUMPET IN ZION ... | 1/6 | — | — |
| ALFRED KING. | | | |
| THE EPIPHANY | 3/0 | — | — |
| N. KILBURN. | | | |
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| OLIVER KING. | | | |
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| J. KINROSS. | | | |
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| " 2. When I am dead | 1 6 |
| " 3. A birthday | 1 6 |

O HUSH THEE, MY BABIE 1 6

WHILE MY LADY SLEEPETH. Serenade.
Op. 12, No. 2. The words translated from the
Spanish by J. G. LOCKHART 1 6

IN OUR BOAT. Violin and Violoncello Accom-
paniment 2 0

THE SONG OF LOVE AND DEATH. From
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THE OLD GRENADIER 2 0

CROSS AND CROWN. Organ or Harmonium
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DUET.

AH! WELL I CALL TO MIND. Soprano and
Tenor (Colomba) 2 0

TRIOS FOR LADIES' VOICES.

Op. 22.

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|---|-----|
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| " 2. DISTANT BELLS | 0 3 |
| " 3. COME, SISTERS, COME | 0 4 |

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| " 2. HOW I LOVE THE FESTIVE BOY.. .. . | 0 3 |
| " 3. AUTUMN | 0 1½ |
| " 4. WHEN SPRING BEGEMS THE DEWY SCENE | 0 4 |
| " 5. THE DAY OF LOVE | 0 3 |
| " 7. THE STARS ARE WITH THE VOYAGER | 0 1½ |
| " 8. THE EVENING STAR | 0 1½ |

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VOICES.**

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I WILL LAY ME DOWN IN PEACE 0 1½

THE LORD GAVE, AND THE LORD HATH
TAKEN AWAY 0 2

ORGAN MUSIC.

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(c) Burial each 1 0

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